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FREDERIC H.
COWEN

ALBUM

O F

TWELVE SONGS

VOL. I.

N^o 222. Soprano or Tenor.
.. 223. Mezzo-Sop. or Bar.

VOL. II.

N^o 250. Soprano or Teno
.. 251. Mezzo-Sop. or Bai

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Twelve Songs

composed by

Frederic H. Cowen.



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Thy Remembrance.

(Mezzo-Soprano or Baritone.)

Words by LONGFELLOW.

FREDERIC H. COWEN.

Molto tranquillo. (♩ = 54.)

p legato.

VOICE.

Sweet as the ten - der

PIANO.

p

fragrance that sur - vives ———— When martyr'd flow'rs breathe out ————

— their lit - tle lives, ———— Is thy re - mem - brance;

p

p

Sweet as a song that once con - soled our pain,

— But nev - er will be sung — to us a - gain,

p — Is thy re - mem - brance. *p* Now the hour of

rest hath come to thee, *cresc.* Now the hour of

rest hath come to thee; Sleep,

dim. *p*

dim. *p*

ℓ

dar - ling, — sleep, dar - ling, —

pp

pp

ℓ

rall. it is best, — it is best.

pp

rall. *u tempo.*

pp

ℓ

molto rall. *pp*

ℓ

Snow - Flakes.

Words by LONGFELLOW.

FREDERIC H. COWEN.

Allegretto non troppo. (♩ = 80.)

VOICE. *p* When - e'er a snow-flake leaves the

PIANO. *p*

cresc.

sky, It turns and turns to say "good - bye! Good - bye, dear

cresc.

p *poco rit.* *a tempo.* *p*

cloud, so cool and gray, Good-bye, dear cloud, so cool and gray!" Then

colla voce. *p*

light - ly trav - els on its way.

p a tempo.

p

And when a snow - flake finds a tree, "Good-day," it

p

cresc.

says, "good - day to thee! Thou art so bare and lone - ly,

cresc.

p

poco rit.

p

dear, Thou art so bare and lone - ly, dear, I'll

colla voce.

p

rit. *a tempo.* *mf*

rest, and call my com - rades here." But when a

p *rit.* *mf a tempo.*

agitato e cresc.

snow - flake, brave and meek, Lights on a

agitato e cresc.

ro - - sy maid - en's cheek, It starts

a tempo *p tranquillo.*

how warm and soft the day, how warm and

a tempo tranquillo.

pp

mf *poco più vivo.* *cresc.*

soft the day, 'Tis sum - - mer, 'tis

mf

Ad.

sum - - mer, 'tis sum - - -

f

Ad.

Lento. *pp*

mer!" And it melts — a -

lunga. *p dim.* *pp*

Ad.

way.

Tempo I.

pp *pp*

A Song of Morning.

Words by S. DOUDNEY.

FREDERIC H. COWEN.

Molto lento. (♩ = 60.) *lunga.*

VOICE. *p* *pp*

"Sweet - heart, _____ sweet - heart!" _____

PIANO. *p* *pp*

p tranquillo.

I hear the two clear notes, And see the

tranquillo. *p*

mf

morn-ing light shine thro' the show'r; Sweet - heart! _____

mf

p

How faint-ly from the mead - ow floats ——— The ear-ly

dim.

p legato.

*

fra - grance of the cuc - koo - flow'r! The wind is

cresc.

keen, and A - pril skies are gray, ——— But love can

cresc.

Ad. * *Ad.* * *Ad.* * *Ad.* *

cresc.

wait till rain-clouds break a - part, And still the bird sings

p poco rall.

dim. *p*

Ad. * *Ad.* * *Ad.* *

p a tempo.

thro' the long-est day, "Sweet - heart, _____ sweet -

a tempo.

p

ℳ. *

rall. pp

heart, _____ sweet - heart!"

a tempo.

p rall. pp

ℳ. *

tranquillo.

When lives are true, the spring-tide nev-er dies, _____ When souls are

tranquillo.

p

p

one, the love-notes nev - er cease; Our bird sings

ℳ. *

on be - neath the cloud - - y skies, ———— Our lit - tle

p legato.

world is full of light and peace; Fresh as the

cresc.
breath of vi - o - lets new - born ———— Comes the sweet

cresc.

*ℳ. * ℳ. * ℳ. * ℳ. **

cresc.
thought to hearts that can - not part,

cresc. dim.

*ℳ. * ℳ. * ℳ. **

f espress.

"Af - ter the night of weep - ing breaks the morn," Sweet -

espress.

f

dim.

heart, _____

lunga. p

sweet -

lunga.

rall.

pp

heart, _____

sweet - heart! _____

a tempo.

pp

pp rall.

pp

7

pp

Sweet evenings come and go, love.

Words by GEORGE ELIOT.

FREDERIC H. COWEN.

Molto Lento. (♩ = 54.)

VOICE. *p*

PIANO. *mf* *dim.* *p*

Sweet

con tristezza.

ev'n - ings come and go, love, They came and went of yore: ——— This

espress.

dim. *cresc.*

ev'n - ing of our life, love, Shall go and come no more. When we have pass'd a -

dim. *p* *cresc.*

Pd. * *Pd.* * *Pd.* *

Ed. * Ed. *

dim. \vdash p

espr.

shall not feel— thy wish, love, Nor thou my hand in thine. *dim.*

dim. *p*

cresc. bet - ter time will come, love, And *cresc.* bet - ter souls be born: I

cresc. *cresc.* *dim.* *p*

f molto espr. would not be the best, love, To leave thee now for - lorn, *dim.* *p* To

f espr. *dim.* *p*

dim. *p*

leave thee now for - lorn. *molto rit.* *a tempo.* *rit.*

p *pp* *pp*

Far away.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegro ma non troppo. (♩ = 76.)

VOICE. *p agitato.*
I love him; I

PIANO. *p*

dream of him; I sing of him by day; And all the night I

cresc.

cresc.

dim. *p poco rit.* *a tempo.*
hear him talk, — And yet, — and yet he's far a -

dim *p poco rit.* *a tempo.*

way! _____

Ad. *

p

There's beau - ty in the morn - ing; There's

p

cresc.

sweet - ness in the May; There's mu - sic in the

cresc.

dim. *p poco rit.*

run - ning stream, _____ And yet, _____ and yet he's

dim. *p poco rit.*

a tempo.

far a - way!

a tempo.

ad. *

mf *agitato.*

I love him; I

mf

trust in him, He trust - eth me al - way: And

cresc. so the time flies hope - ful - ly, *cresc.* So the time flies

cresc. *cresc.*

hope - ful - ly, Al - though, al - though he's

far a - way, al - though he's

dim. *espress.*

dim. *p*

far, far a - way!

p poco rit. *a tempo.*

p *p*

rall.

rall.

Is my lover on the sea?

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Lento sostenuto. (♩ = 69)

VOICE.

p
Is 'my

sempre molto sostenuto ma p

PIANO.

lov - er on the sea? Sailing East, or sail-ing West? ——— Mighty

simile.

o - cean, gen-tle be, Mighty o - cean, gen-tle be, ———

dim.

p

dim.

espress. *poco rit.*

Rock him in - to rest, Rock him in - - to rest! _____

a tempo.

p *colla voce.* *p*

Qw.

mf

Let no

mf *dim.* *mf* *dim.*

*

p

an - gry wind a - rise, Nor a wave with whitened crest: _____ All be

simile.

mf

dim.

gen - tle as his eyes, All be gen - tle as his eyes,

p *dim.*

espress *poco rit.*

When he is ca - ressed, When he is — ca -

p *p* *colla voce.*

ressed! ——— Might - y

a tempo. *pp*

p *pp*

And. *

o - cean, gen - tle be, ———

sempre pp *sempre dim. e rall.*

pp rallentando.

Rock him in - to rest. ———

ppp

And. *

The Evening Star.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegretto comodo. (♩ = 80.)

VOICE.

p

The Ev'n-ing Star, — The

PIANO.

p leggiero.

lov-ers star, — The beau-ti-ful star — comes hith-er! — He

p

steer-eth his barque — Thro' the a - zure dark, — He steer-eth his barque — Thro' the

cresc.

p

cresc.

mf

a - zure dark, — And brings — us the bright blue weather, Love! — The

mf

colla voce. *

poco rit. *a tempo.*

beau-ti-ful bright - blue weath-er.

a tempo. *poco più tranquillo.*

colla voce. *p* *pp*

colla voce. *

pp *poco più tranquillo.*

The birds lie dumb, — When the night-stars come, — And

pp *

mf

si - lence broods o'er the cov - ers; — But a

mf

colla voce. *

cresc.

voice now wakes — In the thorn-y brakes, — A voice now wakes — In the

p *cresc.*

pas-sion-ate song — for oth - ers; — Yet its

mf

* *Ad.* *

own sweet pain — Can nev-er be vain; — Its own sweet pain — Can

cresc.

p. *Ad.* * *Ad.* * *Ad.* *

nev-er be vain, — If it 'wak - en-eth love in oth-ers, Love! — It

sf

p. *Ad.* *

'wak-en-eth love — in oth - ers.

a tempo.

f *Ad.* *

Nightfall.

Words by **WHYTE MELVILLE.**

FREDERIC H. COWEN.

VOICE. *Molto adagio.* (♩ = 58.) *p espress.*

Like a dream the

PIANO. *p*

ℳ. *

poco cresc.

past hath fled, All its sum - mer glo-ries shed; Hope hath van-ished,

poco cresc.

* ℳ. * ℳ. * ℳ. *

p

love is dead; love is dead;

p

p Lone - ly hours are mine to spend, *cresc.* Lone - ly hours are

pp *cresc.*

mine to spend, *mf molto espress.* Watch - ing ev - er,

mf *p espress.*

watch - ing ev - er, *espress.* Wait - ing,

p *p* *espress.*

dim. wait - ing, *pp rall.* for the end.

a tempo. *pp* *rall.*

p espress.

Tho' with prom - ise

*u tempo.**p** *Ad.*

*

* *Ad.**poco cresc.*

fair and bright

Morn - ing rose

in gold - en light,

poco cresc.

*

* *Ad.*

*

* *Ad.*

*

* *Ad.**p*

Ere my noon, came down the night,

came

the

*

p

night,

Wel - come to me

as a friend,

pp

cresc. *mf molto espress.*

wel - come to me as a friend, Watch - ing ev - er,

cresc. *mf*

p watch - ing ev - er, *espress.*

p espress. *p*

p Wait - ing, *dim.* wait - ing, *pp rall.* for the

p *espress.* *dim.* *pp rall.*

end.
a tempo.

pp *rall.*

He and She.

Words by CHRISTINA ROSSETTI.

Andante con moto. (♩ = 63.)

FREDERIC H. COWEN.

p semplice.

VOICE.

Should one of us re - member, And one of us for -

PIANO.

p

Ad.

*

get,

I wish I knew what each will do, — But

Ad.

*

who

can tell as yet? —

poco rit.

p

Ad.

*

p a tempo.

Should one of us re - mem - ber,

p a tempo.

p 7 3 7

ℳ.

cresc.

And one of us for - get, I promise you what

cresc.

ℳ. *

mf

I will do, I promise you what I will do, And

p

ℳ. *

p

I'm con-tent to wait for you, and I'm con-tent to

p

p *poco rit*

wait for you, And not be sure _____

poco rit

Ad. *

pp

as yet. _____

pp a tempo.

Ad. *

Love me, if I live.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegro vivace. (♩ = 126.) *mf agitato.*

VOICE.

Love me, if I live,

PIANO. *p agitato.*

Love me, if I die; What is life or death to me

dim. e poco rit. a tempo. *p*

So that thou art nigh? Once I loved thee, rich,

dim. e colla voce. a tempo. *p*

cresc.

Now I love thee, poor; Ah! what is there I could not

cresc. *colla voce.*

p poco rit.

For thy sake en - dure, Ah! what is there I could not

p poco rit.

a tempo.

For thy sake en - dure.

a tempo.

p

rit.

*

p poco meno.

Kiss me for my love, Pay me for my pain;

p poco meno.

dim.

Come and mur - mur in mine ear How thou lov'st a - gain,

dim.

pp *rall.* *pp*

Come and murnur in mine ear How thou lov'st a - gain!

pp *rall.* *pp* *rit.*

Tempo I.
p *agitato..*

Love me, if I live, Love me, if I die;

p *agitato.*

dim. e poco rit. *a tempo.*

What is life or death to me, So that thou art nigh?

a tempo. *dim. e poco rit.*

p *cresc.*

What is life or death to me, What is life or death to me,

p *cresc.*

So that thou art nigh, So that thou art nigh?

sempre f ed agitato.
What is life or death to me, What is life or death to me,

f sempre agitato.

poco rit.
So that thou art nigh, So that thou art

ff.

poco rit. *ff.* *ff.*

nigh?
a tempo.

ff.

The first Farewell.

Words by OWEN MEREDITH.

FREDERIC H. COWEN.

VOICE. *Molto tranquillo.* (♩ = 44)

PIANO. *p* *pp*

p *cresc.*

I may not kiss a-way the tears that still hang on the lids —

p *cresc.*

dim. *p*

— which those loved eyes en-shrine, I may not

dim. *p*

cresc. *dim. e poco rit.*

weep a-way the tears that fill These aching eyes, — these aching eyes of

cresc. *dim.*

p tranquillo.

mine. Sleep on, sad

a tempo.

p *pp* *pp sempre e tranquillo.*

soul, shel - ter'd from love and pain! Or hap - ly shel - ter love from pain with

dim. *poco rit.* *p*

thee, — or shel - ter love from pain In thy sweet dreams.

dim. *p* *colla voce.* *a tempo.*

pp When we two

pp

pp

cresc.

meet a - gain, when we two meet a - gain, 'Tis but in

dim. *p. molto ritard.* *pp*

dreams, 'tis but in dreams, 'twill be.

poco rit. *ritard.* -

pp

a tempo.

sempre pp *rit.*

Thoughts at Sunrise.

Words by OWEN MEREDITH.

FREDERIC H. COWEN.

Allegretto vivace. (♩ = 92.)

The musical score for "The Song of the Lark" is presented in a two-staff format. The top staff is labeled "VOICE." and the bottom staff is labeled "PIANO." The key signature is one flat (B-flat) and the time signature is 9/8. The score is divided into two measures. In the first measure, the voice part has a whole note G4, and the piano part has a melody starting on G4, moving up stepwise to A4, Bb4, and C5, followed by a whole note G4. In the second measure, the voice part has a whole note G4, and the piano part has a melody starting on G4, moving up stepwise to A4, Bb4, and C5, followed by a whole note G4. The piano part is marked with a dynamic of *mf* in the first measure and *p* in the second measure. The score is written in a style typical of early 20th-century musical notation.

Musical score for the song "The" from "The Merry Widow". The score is written for voice and piano. The voice part is on a single staff with a treble clef, starting with a rest followed by the lyrics "The". The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked "Allegretto" and the dynamic is "mf".

lark leaves the earth, _____ with the dew on its breast, _____ And my

No. * No. * No. *

love's at the birth, ——— And my life's at the best, ——— my

And. *

life, my life's at the

f. *dim.*

f. *dim.*

And. * *And.* *

best. ——— What

p

p

And. *

bliss shall I bid the beam bring thee to day, love? What

cresc.

care shall I bid the breeze fling thee a - way, ——— What

cresc.

sempre cresc.

song shall I bid the bird sing thee, O say, love?

sempre cresc.

dim. e poco rit.

What song ——— shall I bid the bird sing thee, O

mf

dim. e poco rit.

p

say, love, ——— O say, ——— love?

a tempo.

p

p

For the beam, _____ and the breeze, _____ The

breeze, and the birds; _____ all of these, _____ Be-cause thou hast

dim.

loved me, my bid-ding o - bey, love, my bid-ding o -

mf *dim.*

rit. *a tempo.* *mf*

bey, love, my bid-ding o - bey, love. _____ Now the

rit. *a tempo.*

lark's in the light, ——— And the dew on the bough, ——— And my

mf

ℳ. * ℳ. * ℳ. *

heart's at the height ——— Of the day that dawns now, ——— The

ℳ. * ℳ. * ℳ. *

lark, ——— the

ℳ. * ℳ. *

mf accel.

lark's in the light, ——— And the dew on the bough, ——— The

mf accel.

7408 ℳ. * ℳ. *

cresc.

lark's in the light, — And the dew on the bough, — My

*cresc.**Ad.**sempre accel. e cresc.*

heart's at the height, my heart's at the height of the

*sempre accel. e cresc.**ff*

day — that dawns now.

*ff**ff accel.**Ad.**Ad.*